The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

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PROJECTS: KLAUS RINKE

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der Ausgangspunkt	starting point
die skulpturale Handlung	sculptural act
als scharfe Benennung	as precise naming
Zeigebenennung	naming by pointing
aus eigener Erfahrung	from one's own experience
Vorschlag	proposition
Aufruf	call
momentane Aeusserungen	momentary expression
als koerperliche Zeichen	as bodily signs
der Standpunkt	stand point
als Stelle	as stand
sich stellen	to stand
Stellung	standing
Stellungnahmen	taking stands
frontal	frontal
direkt dem Gegenueber	directly opposite
als Treffpunkt	as point of contact
sich in die Zeit stellen	standing in time
als Zeitpunkt	as point in time
von jeder x-beliebigen Stelle-	from any stand-
Punkt in alle Richtungen	point in all directions
als Mittelpunkt = Nullpunkt	as central point - zero point
als Ausgangspunkt	as starting point

-- Klaus Rinke

(MORE)

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An exhibition of work by German artist Klaus Rinke will be on view from September 19 through October 21 at The Museum of Modern Art as the Museum's Projects series resumes for the 1973 - 74 season.

Klaus Rinke, a 34-year-old artist working in Dusseldorf, has exhibited frequently in one-artist and group shows throughout the world during the past several years. Originally a painter, he abandonned painting for sculpture in order to work in three dimensions, then moved from sculpture to his present work, which involves the recognition of the fourth dimension -- time. With the incorporation of time "art is transformed into a process," Rinke says. "I have chosen the body-- the gesture of the body -- as a dematerialized and most intelligible medium" to create "an ABC of seeing, experiencing and action and with this of human being in general."

Much of Rinke's work consists of photographs of the artist demonstrating various properties of the body and aspects of bodily movement. These photographs are often accompanied by written statements related to the actions, indicating the artist's interest in the reciprocity of thought (which is verbalized) and action. In addition to several photographic pieces which comprise the bulk of the show, the Museum will present Rinke's "Mutation," a 25-minute film, Mondays through Fridays at 1:15 p.m. in the first floor Northwest gallery.

Götz Adriani discusses Rinke's use of his body in a book he has edited of the artist's work:

> By demonstration he explains his own body and with his extremities he interprets relations, contrasts and legalities of measure, numbers and proportion.... Physiognomy, gesture and action...are subject to a strictly intellectual analysis. Thus, circumstantial narrative tendencies are withdrawn, leaving nothing but the representing human being, his plastical appearance and his reference to space during time as a final formula. The body is used as a structural element, which is able to bridge distances and to define intervals....

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In an interview with Karin Thomas published in the same book, Rinke has expressed his intentions:

> I am explaining that every person from where he may be or from whatever social background he is coming... should obtain the opportunity to know himself and to work with himself with the help of these elementary demonstrations of reality. Most people are hampered because of their more or less complete integration into the battle for existence and they are attached to certain forms of living which take their course in them and with them. The study of this book could signify something like a starting factor in order to become conscious of the basic structures of individual being.... The artist should have the opportunity to place environmental situations in a way that they are useful for consciousness. These situations should not limit somebody but they should help to free activities. For instance people should be continuously conscious of time in their environment. By this experience everybody could measure the degree of intensity or dullness of the life he is living.

Projects: Klaus Rinke is directed by Nancy Karumba, Curatorial Assistant, Department of Painting and Sculpture.

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